

EMIGRE



PRICE \$7.95

EMIGRE



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| Variable | Mean | SD | Min | Max |
|--------------------|------|------|------|------|
| Age | 38.5 | 12.5 | 25 | 65 |
| Gender | 0.5 | 0.5 | 0 | 1 |
| Marital status | 0.7 | 0.5 | 0 | 1 |
| Education | 12.5 | 2.5 | 9 | 16 |
| Income | 1500 | 500 | 1000 | 2500 |
| Health status | 0.8 | 0.4 | 0 | 1 |
| Employment status | 0.6 | 0.5 | 0 | 1 |
| Stress level | 3.5 | 1.5 | 1 | 5 |
| Life satisfaction | 4.0 | 1.0 | 1 | 5 |
| Resilience | 3.0 | 1.0 | 1 | 5 |
| Optimism | 3.5 | 1.0 | 1 | 5 |
| Gratitude | 3.0 | 1.0 | 1 | 5 |
| Self-esteem | 3.5 | 1.0 | 1 | 5 |
| Life purpose | 3.0 | 1.0 | 1 | 5 |
| Meaning in life | 3.5 | 1.0 | 1 | 5 |
| Flow experience | 3.0 | 1.0 | 1 | 5 |
| Positive emotions | 3.5 | 1.0 | 1 | 5 |
| Negative emotions | 2.0 | 1.0 | 1 | 5 |
| Overall well-being | 3.5 | 1.0 | 1 | 5 |

design. Therefore it is safe to assume that when a graphic designer moves to a foreign country and does not [ties. Although I am an expatriate myself] I grew up and was schooled as a graphic designer in Holland and moved to California every body in Holland learns English at an early age. Holland is a very small country, surrounded by a economy depends upon international trade. Knowing English is often a necessity. Also, it is impossible not to remember growing up watching American television programs and listening to American and British music all over (not understanding certain jokes, being puzzled by slang and maybe overlooking a few too many typos) any, in addition, having received a very thorough Modernist, Swiss graphic design education, I was confident I could be successful regardless of language.

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Bertie Vandervelde



On the following pages you will find examples of the graphic design work of Robert Nakata and Allen Hori. These two young graphic designers, who hail respectively from Canada and the United States, currently live and work in Holland. When I first found out that they were both working abroad as professional graphic designers I couldn't help but wonder how they were coping with the not so easy-to-learn Dutch language.

Language is one of the main ingredients of graphic design. Therefore it is safe to assume that when a graphic designer moves to a foreign country and does not speak the language, he or she will face various difficulties. Although I am an expatriate myself (I grew up and was schooled as a graphic designer in Holland and moved to California in 1980, language was never much of a problem. Almost everybody in Holland learns English at an early age. Holland is a very small country, surrounded by Germany, England and Belgium, and a large part of its economy depends upon international trade. Knowing English is often a necessity. Also, it is impossible not to be exposed to the English language in Holland. I remember growing up watching American television programs and listening to American and British music all my life. Apart from the occasional embarrassing moment (not understanding certain jokes, being puzzled by slang and maybe overlooking a few too many typos) moving to America, in terms of language, was fairly easy. In addition, having received a very thorough Modernist, Swiss graphic design education, I was confident that the design methodologies I had learned were applicable regardless of language.

However, for an American graphic designer to move to Holland is a different experience, especially when that designer does not speak Dutch, which is the case with both Nakata and Hori. In addition, both designers graduated from Cranbrook Academy of Art, an institution that is known for its involvement with vernacular imagery and language theory. Much of the work produced at Cranbrook is a reaction to Modernist or Swiss design ideologies. Instead of creating an international, neutral, visual language, Cranbrook has emphasized the personal, local and idiosyncratic. My question was: How do these designers use this highly personal, language-based design approach when working in a foreign country? This is one of the many topics covered in the two interviews that follow.

After my interview with both Robert Nakata and Allen Hori, I was struck by the similarities of our shared experience of emigration. I have always felt that moving to America was a most liberating experience. The things I've been able to accomplish in California I was convinced I could never have done in Holland. Holland seemed stodgy, conservative and tradition there was like a straitjacket. By comparison, California offered an environment in which I no longer felt restricted and which was very supportive of new ideas. Tradition simply didn't seem to exist and most everything you did was considered to be at least "cool." Imagine my surprise when both Robert and Allen mentioned how living in Holland was a similarly liberating experience to them. I practically fell off my chair when Allen Hori described Holland as "the land of opportunity." How could he think such a thing? It never occurred to me until then that perhaps it was our ignorance of the existing structures in our respective new homelands that provided us with the courage to be more adventurous. Ignorance is bliss.

Rudy VanderLans



Emigrants



Robert Nakata

PHOTOGRAPH

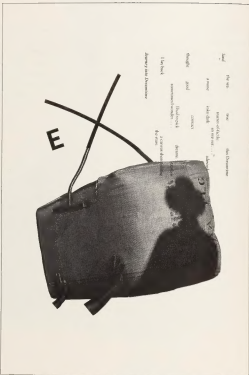
Robert Nakata is more like an ex-*emigrant* than an immigrant. Born in Toronto, Canada, he is of Japanese descent and studied graphic design at the Cranbrook Academy of Art in Bloomfield Hills, Michigan. After graduation, he moved to Oakland, where he finally came to have settled down in The Hague. Now he currently works at the internationally renowned graphic design firm Studio Dierker. From 1979 until 1981, Nakata studied graphic design at the Ontario College of Art (OCA) in Toronto. He remembers the approach to design at the College to be varied, ranging from the theoretical in design, to advertising. However, with two instructors from Germany and a design graduate from Yale, design was taught with a strong emphasis on the grid. But the department also offered classes in illustration, master layout, storyboarding and letter rendering.

During the semester, Nakata worked at a few small design studios in Toronto. At his first job, in the Art department at the Toronto Globe & Mail, he was mostly involved with laying out in-house ads for the newspaper. The criteria was to tell any one that the Advertising department couldn't tell you for. "We always had to cram city messages into impossible spaces that were three centimeters wide and the full height of the page long," Nakata says. "Needless to say, it was an interesting experience, but at least I learned how to make proper photostats." Since it was important for him to gain as much experience as possible and to financially support his studies, he took any job that was available. The following summer he worked for a small design studio and then at an advertising agency that specialized in promotional campaigns. Looking back on it, he realizes that the most important criteria in these jobs was to get the work done within an often short, fixed time limit. Reminiscing about the job at the advertising agency, Nakata says, "For each assignment, you got a pile of copy and a photograph, both of which you had to fit into an allotted size. You'd eyeball the whole thing to make it all fit and send it out with the production manager with the comment, 'typist to fit.' In terms of ideas in graphic design, there were little expectations."

Nakata doesn't regret having worked for those studios but obviously it was something he didn't want to do for a long time. "I was able to see an aspect of graphic design that obviously forms a significant part of some people's lives and accept that the majority of what we call 'printed matter.' It was good to see how a certain type of work was valid for a certain type of client or environment, but it was certainly not the type of work that I would choose to continue in." Instead, Nakata decided to return to school.

Imagery: What did you first find out about Cranbrook?

Robert: In 1966, while I was in my fourth year at OCA, a colleague had sent me a Cranbrook brochure, which was a minor revelation for me because I wasn't even aware that Masters degrees in graphic design were offered. Canada did not offer any post-graduate programs at that point in time. I applied to Cranbrook and also to Calarts, where April Greiman was



"I didn't see how I could translate what I was learning in school into the actual graphic design that was expected to be done in America. July 1 reached your faculty, thank you."

Robert Nakata,



Robert Roberts
*Working alone in a room, up with everybody of
 the other national design, 1980.*
 (1980s, Robert)

heading the program, I was really curious to see what the response would be, because at OCA we didn't actually receive a degree; you simply received a certificate of attendance. This was entirely misunderstood by the CalArts staff who expected a more formal degree. But at Cranbrook, since they had had previous experience with OCA graduates, they knew that the work was acceptable for application to the program.

Image: Was Cranbrook your first choice?

Robert: Yes, I had read some of the history of Cranbrook and knew first hand from previous OCA/Cranbrook students how enthusiastic everybody was about the program. Eventually I went down for an interview and in testing the place and meeting other students, I immediately found it very motivating.

Image: Why did you want to continue studying graphic design as opposed to working professionally as a designer?

Robert: Due to my work experience, I don't want to be critical of Toronto design, but the studios I had worked for and the work that was being produced left me with the feeling that there was a gap between theory and practice. I didn't know for sure whether Cranbrook or further education would be the answer, but I felt certain that I needed to learn more. I realize that you can learn while working, but this tends to involve more business concerns and working as a professional designer seemed like a very different world at the time. I didn't see how I could translate what I was learning in school into the actual graphic design that was expected to be done in Toronto. I felt I needed some further explanation.

Image: When you were at Cranbrook, what were the prevailing methodologies?

Robert: That is difficult to pin down, since each person was pursuing his or her own way. Among other concerns, I had my own interest in propagandizing systems, which I researched by looking at work from the past. In general, the group was rather diverse in terms of the personality, culture and methodologies. For instance, while I was attending, Jeffery Keedy was there, and at that time he was beginning to pursue language theory in relation to graphic design. Also, that same year, the McCoy had returned from a sabbatical in Holland and had brought back a huge collection of Dutch graphic design work. The work, at that point, was way out in left field, certainly in terms of what I was used to.

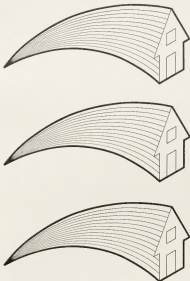
Image: Would it be fair to say that Jeffery Keedy and you would be representative of two extremes in design approach at the time? Yours being primarily formal and Jeffery Keedy's approach being language theory and concept-based?

Robert: Well, to some extent. But I do need to say that it was not an oppositional split, nor any greater than with others in the department. Everybody was exploring their own ideas at the time, and Jeffery, particularly in the second year, was interested in language theory. Although it was very compelling, I felt it was more important that each individual pursue his or her own personal interests.

Image: I recently spoke to Jeffery and he described how you could work on a design for days on end and make it incredibly formally beautiful. You'd work on the typographic details and refine the design and layout longer than anybody he knew. We said it was very difficult to get you involved with the type of design he was involved in.

Robert: Well, I guess it depends on what you define as an idea or concept in graphic design. Being one of the youngest students at the Academy, I was most impressed by the passion with which the other students pursued their ideas, whether it was language theory or whatever. That was always very inspiring to me. However, it was also very intimidating. I remember one incident during my first week, where people were getting familiar with each other by showing some of their work. There was one student, Bruce Arnold, who was an architect, and he was showing buildings and houses that he had designed. I immediately felt like, "My God, what am I doing here?" I had little graphic design pieces in my portfolio and here was this guy showing buildings! Obviously, at that point I was feeling as if I had gotten in a lot deeper than I should have. I don't want to sound overly modest, but that's how I experienced it. And people such as Jeffery Keedy, who is a very bright person, seemed more directed in where he was going and why he had gone there. I don't want to imply that I didn't have any direction; it was just more the depth of what some of the other people were looking at.

Image: Obviously the introduction must have been off. You eventually did enjoy



print(1)

Robert: Definitely. I'd been interested in proportioning systems, such as the Golden Section, etc. ever since I had learned about Swiss grid solutions at the RCA, at Cranbrook, via an accidental observation I made while working as one of my projects. I started to look into the nuances of proportioning systems, how they had come about, I should also say at this point that I don't engage in these systems as an end in themselves but rather as a system of chance -

accidental possibilities of relationships between text and images. Initially, I was simply fascinated by the fact that there was a huge amount of graphic design work, as well as art and architects, whose people had used classical proportions to enhance meaning via the tension of the relationships between the visual elements. It has, to varying degrees, been the ongoing visual language base throughout human history. But I wouldn't want to justify its use just for that reason alone and I wouldn't want to imply that people are born with the knowledge of specific proportions. However, people, including non-artists, do sense general geometries identified by, among others, the Bauhaus and more recently by such artists as Donald Judd and Richard Serra. Although criticism is levied against systems, I felt it was necessary to be more or less a "slave" to these proportioning systems initially, in order to see where they would take me, it is not important, though, that people actually see these spatial relationships. I simply had in very compelling form the aspect of

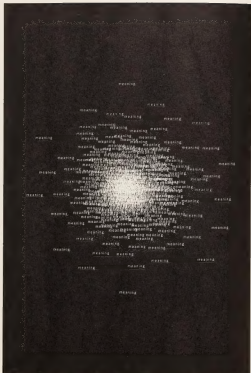
chance occurrences. *Images: When did you first start applying these proportioning systems to your work?*

Robert: My interest in this area was accidentally stirred through a project I had started working on during my first year at Cranbrook. It was a competition that had originated at Phillips for the design of a place of theoretical electronic equipment; in my case, a stereo receiver. The project was introduced with flatness technology as a limitation, and Mike McCoy, the head of the y-B department, felt it could be considered a graphic as well as industrial design project. I consequently ended up carrying the project through as a full three-dimensional model. Although the competition

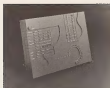
EW-printer



Robert Rauschenberg, *Fetus for the Electronic Receiver, 1966*, (STUPEID DONKART)



"...and I want to
only one paper
the first with the
knowledge of
specific proportions
meanings, people,
including
and artists, do
this general
proportion
What's the A, using
mean, the surface
and more closely
by each artist as
Robert Rauschenberg
Robert Rauschenberg



Robert Ralston, *James Jackson Smith, 1980*, (CRANFORD)

was cancelled due to lack of entries, the process became the spark that aroused my interests. One of the competitive's parameters was that the submission could not exceed the A3 size (420 mm x 420 mm). Of course, at the time I wasn't familiar with the standardized European A size paper system, which is based on the $\sqrt{2}$ proportion. So I started to investigate the origins of where this all came from. Because of the format, I started to identify similar relationships within my sketches and decided to compare the various musical and technical forms to these proportions. Certainly at the time I was letting myself be "led" by the proportions as a means to explore its possibilities.

Design: Were you the only student at Cranbrook working in this area?
Robert: There was one other student who was also interested in these proportioning systems, Alex Alter. It's funny, but it took a while before we found out about our similar interests. Alex was reserved about these matters in the beginning, because most fellow students couldn't believe or wanted to deny that some graphic designers had used these proportions in their work. He had started analyzing the work of Futura and Tschichold and saw how these two had proportioned their work. Even though there was a common denominator, given a certain familiarity, these two and others were able to manipulate these systems in a highly personal way. We had several late night discussions about how these things were handled and how we individually worked with them within the

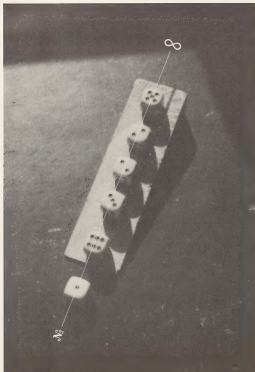
context of our projects. Some of the books on the history of proportioning systems were among in their library. In some cases, however, the author's enthusiasm extended too far, and so with any palette, the "truth" in these systems created its detraction. Although I admire the belief in them, there is sometimes an aura around these systems, as if they were absolute and that all design should conform to them. In my work, I don't hesitate to place design elements according to intuition or a proportioning system, but these are of course other features about an assignment that motivate or inspire you to do certain things.

Design: That is obvious. For instance, when I look at the Heinz Ketchup investigation you created while at Cranbrook, I see very little trace of a liver structure.

Robert: Two probably look at it and you ask yourself, where are the proportions, where is the structure? It looks like chaos. However, there is a fair amount of proportioning going on that produced, what I say, "centralized chaos." There were other more significant reasons for motivating what was done. I had written to the Heinz Company and found out a lot of bizarre facts about the founder, A. J. Heinz, which formed the "narrative" for the design. First of all, the company never had fifty-seven varieties. Supposedly, A. J. Heinz simply liked the cadence of the number, so he decided to include it on all the labels. Also, he supposedly had an unusual fascination with architectural detail. The company claims that he carried around a tape measure and during meals he would see something and he'd measure it and write the measurements down in his book, and no one knew what he did with these measurements, there were also more obvious things, such as the shape of the label itself being the symbol in keystone of the state of Pennsylvania.

Design: Does Futura and Tschichold, where were you studying?

Robert: I was looking at the work of Jay Hambidge, Marko Dyba and Le Corbusier. Hambidge, from the early twentieth century on, had studied the classical proportions of the Greeks, Renaissance, etc. He showed compositional breakdowns of harmonious relationships in painting and architecture and determined which systems had been used to eventually compose the final image. What was interesting for me was the continuous evolution of these systems through the ages. I was curious to see what the motivations were to design this way and how it varied through different civilizations. Back culture had its unique regard of harmonious relationships and how to use them. One of the most obvious distinctions was the use of the square and double square in Asian/Japanese culture and the use of the Golden Section in most of Western Europe. These geometric origins, the square, is the same, but the way they were used, and how it influenced their work, was what intrigued me. Unfortunately, towards the mid-thirties or so, there was a decline of interest and information. The only thing that did come up was the Corbusier Models, which was, technically speaking, a



Robert Ralston, *about an ancient design source, 1980*, (CRANFORD)

more subtle variation on the hidden section. As I understand it, that option became an inspiration for Swiss designers to start working with formal grid systems.

Designer: Do you still consider yourself a "lover" to these proportions?

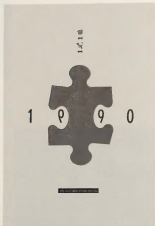
Robert: No, more a participant. Most of the professional work that I now do at Media Dumbac is in part a continued interest in proportioning systems. By engaging in these humerous relationships, chance possibilities arise that I wouldn't necessarily think of if I just started sketching and moving some text around. With Swiss grids, although I don't want to say that they generated the same solution for every problem, everyone became extremely familiar with their mechanics, and once decided upon, they had fixed limitations. I found within these proportioning systems that anything was possible.

Designer: If I can be any thing, why bother with a system?

Robert: Because a flexible proportioning system, as opposed to a fixed grid system, can generate possibilities that are always unique to the project. I remember walking into Jeffrey Keady's space one day. He was standing there with some cut out material and was just dropping them onto a piece of paper on the floor, and although it seems factitious, I realized how that, too, was a chance system, but an "open" system, which accepted chance occurrences or possibilities. That's what I'm interested in. Although pure chance or extreme order may become a part of the final solution, either is not chosen before the beginning of the project.

Designer: When did you decide to move to Holland?

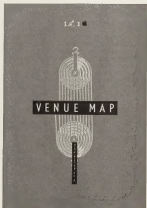
Robert: During the spring of '89, about a half year before I actually went there. Gerrit Dumbac came to Cranbrook in 1989 to do a guest lecture. Being out in person and the way he presented his work was quite an experience. He did a slide presentation and his trays had accumulated a ton of dust during transport. His work was being projected at about three or four meters in height, so needless to say there were huge dust specks on the screen and they were being blown around by the projector's fan. Gerrit went on talking about the studio's work until at a certain point he noticed one particular dust



Robert Winkels. Envelope for the 1991 ADAA Europe Meeting catalog, 1991.
(STUDIO DUMBAC)



Robert Winkels. Envelope for the 1991 ADAA Europe Meeting catalog, 1991.
(STUDIO DUMBAC)



Robert Winkels. Envelope for the 1991 ADAA Europe Meeting catalog, 1991.
(STUDIO DUMBAC)



Robert Winkels. Envelope for the 1991 ADAA Europe Meeting catalog, 1991.
(STUDIO DUMBAC)



Robert Rijkse, *Diligentia* type, roll.
(17" x 24" format).



Robert Rijkse, *Seizoen* for a series of concerts at Theater Delft, roll.
(17" x 24" x 2, 1988-89)

"Sometimes it is the
difficult to find out the
exact meaning of a
picture, but what and
what words already
are clear to directly
associated very light.
Through this, I can
continually find in
particular what some
words or phrases mean
and, at the present, I
might have actually
found up a definition
as to the Dutch
language about their
own language."

Robert Rijkse

speech blowing around and, pointing to it, started to follow it around and tell me how beautiful it was. At that point I couldn't help but think that this person was really very strange. He was definitely entertaining. Later on during his visit, Gerrit talked about the studio and about all the foreign interns who had worked there, and he casually mentioned that perhaps people at Cranbrook might be interested in working there, too. Although I was interested, I wasn't familiar with the idea of internships abroad and I didn't think there was a possibility for me to go there. Then, towards the middle of my final semester, only a few months before graduation, the McCays returned from another trip to Holland and told me that Gerrit wanted to know if I was interested in working at the studio on an internship basis. I was so involved with school at the time that I hadn't really thought about what I would be doing afterwards. In fact, the only thought I had, which was probably typically North American, was to go and travel through Europe. I certainly had no plans to start working right away. When Gerrit offered the internship in Holland, I just figured that it would be a nice way to combine some of the things I wanted to do.

Temper: To you just packed your bags and went there? How about working permits?

Robert: Well, the Dutch customs are very relaxed and the original idea was to go only for three months, which is an allowable tourist period. However, I ended up working on one large project and since the studio was very busy at the time, they asked if I could stay on another three months. After half a year they again asked if I wanted to stay longer. Since I was enjoying myself and had subsequently met my girlfriend, Harminie, I decided to continue on. To make a long story short, I am still a Canadian citizen, but I was able to obtain a residence and work permit.

Do you share your own hometown for Canada?

Robert: Except for family and friends, not really. Being from North America, I had a rather tourist-like, almost naive idea of what Holland and the rest of Europe would be like. When I moved to Holland, I was just taken aback by the way people live here; it was in many respects very fascinating. There simply wasn't much time to be homesick.

Temper: How did you work out the language problem?

Robert: The Dutch, in general, are extremely accommodating in terms of languages. In varying degrees, most everyone speaks English. You also have to understand that everything is done rather informally at Studio Dumbo and everyone works in one big space. It was fairly easy to ask questions whenever something wasn't clear. As to language, in terms of projects and communication in the office, was never, to my knowledge, much of a barrier.

Temper: Do you work on the projects all by yourself?

Robert: Basically, yes. Gerrit would come back to the studio after meeting with a client and simply ask who had time to do it. He would then sit down and talk over the project's requirements. From then on, creatively speaking, you were more or less on your own. Eventually, as more projects came in, you would meet with the client yourself.

Temper: This is an extremely personal question, but to me, language itself was never a very active part of graphic design in Holland. When I think of my own design education in Holland, language was almost entirely irrelevant to design. One problem was that at school, we worked primarily with grading. There was nothing to read. And whatever text there was was reduced down to a block of perfectly gray matter that was then handled as an object to design with. I feel that in much of the design produced by studios such as Dumbo and BBDO, form and performance, text is still treated purely as a formal element.

Robert: I would have to agree with that to some extent. Of course, there is work produced where people are more directly engaged in terms of text - people like Walter Nikkels come to mind. But certainly with Gerrit, his own ideas are mostly visual/illustrative responses to a given text with language visually becoming a support for that response.

Temper: Did this make it easier for you to work on that environment? You can basically be told what the typography hierarchy should be, you can then ignore the content, the initial language, and just take the words and texts, arrange typographically and then

among them, will be re-interpreting mostly as former arrangements and

propositions

Robert: But really, actually, language has become more important. My Dutch is still quite poor and it is not an easy language to learn, since there are so many exceptions as rules, so as I am told. Sometimes it is really difficult to find out the exact meaning of a particular word and some words obviously can never be directly translated into English. Through this, I am constantly forced to question what certain words or phrases mean and, in the process, I might have actually opened up a discussion with the Dutch designers about their own language. There are always the general, assumed meanings made with words, and looking behind the assumptions sometimes produces new insights. It's like trying to explain music with normal language. Taking it out of its assumed context sometimes produces different views of the subject. We'd look up a word in the cross-language dictionary and people would sometimes have difficulties with the dictionary explanation. Everyone seems to have their own manner when interpreting a certain word or phrase. It's funny, because this feather on some aspects of language theory. It is a revolution in at least a questioning of the definitive meaning of words. There will always be a general understanding of a language, but that general understanding is always in flux, since each individual also possesses a small, but nevertheless unique regard for a given word or phrase. So I actually became more involved in the process of looking at the meaning of words and language than I had ever been before, which has been one of the many fascinating aspects of living and working in Holland.

Image: What work do you admire in Dutch design?

Robert: People like Armin Hofmann and Gunter Rambow, of course, and others, such as Walter Kuhlmann come to mind immediately. I like certain facets of their work for various reasons, but I enjoy it mostly because of the context in their work. I would name Wim Crouwel as well. It is not simply the uniqueness of their work, although of course it comes across as very unique. It's just that from all the things I have heard about these designers, they seem



Robert Kuhlmann, Announcement for a poster design symposium, 1974 (D. G. 40000)



Robert Kuhlmann, Announcement for a poster design symposium, 1974 (D. G. 40000)

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naturally intent about the way they work. What they do creatively seems like a natural extension of their personalities, which is what I think makes the work so strong. They seem unconcerned with styles or trends, although some aspects have become vital

Angels. Most of the designers you mentioned work in one specific way. When Crumwell, for instance, is a *modernist* of the purest kind. (Scurry to what most *modernists* believe, I am not clear) that their way of solving design problems is almost appropriate for each and every problem. Ruthy McKay mentioned that it might be a good idea for a designer to be able to work in a variety of approaches. She said "You have to be aameleon to share your message to the audience so that you can resonate with that audience."

what, well, that is kind of a double-edged sword for me if being a "themself" refers to being able to change stylistically. I believe there are very few designers who can successfully change style openly while maintaining a high degree of intent in those made in regards to a given project. When they stray from what they think and/or feel via an imposed style, the work usually loses some of its potential to communicate. I certainly don't want to adequate the opposite, whereby a person constantly perpetuates his or her own style, because that easily becomes apathetical, where the results communicate more about the style than the content. However, a designer's unique view of a particular content should not be subordinated to "style" that even appropriate for that content. There obviously has always been a high premium for designers to communicate in "new" ways. However, by definition, the "new" is unknown and therefore it can never be generated in any particular way - certainly not through conscious style changes. There is the potential for every graphic designer, and all artists, to recognize his themselves their origins, be they shared or individual. For example, I read that Hans van Kester's father was a street musician and that idea spun a lot of his childhood playing in those music parks. I am not saying that his use of music is actually new to architecture, but rather that Mies' regard for the material - the way in which it is used in his designs - resonates a layer of emotion beyond just the function of wall or divider. To Columbus, Tex. we came from a family of musicians and he was quite outspoken about how this was the strongest influence when he created the modular. With Geri Samuels, I was introduced as a child in a Japanese war camp in Okazaki, Indonesia, where he was born. As I have been fed by his wife, during that time he had no way to give me the (treasured) food he had to eat. I remember carrying the bag with me in his hand and I can still look at his staged photograph. I'll use all these fly-like figures, often made out of waste material. Although most agree with me - perhaps it is not a conscious pursuit at all - I cannot help thinking that these experiences influence his work in a way that comes naturally to him. Of course people grow up - and I don't want to suggest that all is determined during childhood - but the ones of that almost "innocent" regard for things is difficult to know for myself. However, it

for me the most important aspect for communication.

anger. What you suggested me, why you made structural drawings of my work before discussing thoughts and sketches. I made structural drawings of my work before discussing the final artwork. A friend of mine pointed out to me that they looked a lot like origami, the Japanese paper folding art. As a child I practiced a lot of paper folding and I remember how I would get to a certain point where I didn't understand how to get to the next step. I would unfold the paper and try to repeat the steps again. These unfolded sheets, with their reconstructed lines and patterns, look very much like the underlying structural drawings that I began at Onebrook and continue with today.

trudare

"and he is dead,
 although the I
 need to say that
 they discovered the
 same solution for
 many nations.
 Every one knows
 suddenly that not
 a. in that
 manner, and not
 direct even that
 had found
 the way to"

© 2004 Blackwell Publishing Ltd *Journal of Internal Medicine* 255: 105–112

serie C
serie C

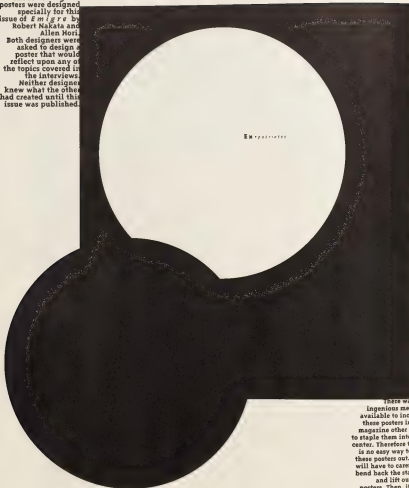
adult males Very rarely from a series of several pronouncements, 1980
J. L. S. D. M. B. A. C.



SUBJECT MATTER. Author presenting manuscript to the senior editor of *Health Services*, 1980.
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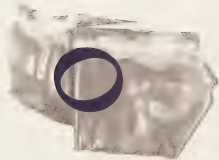
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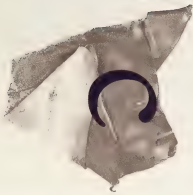
The following two posters were designed specially for this issue of *Emigre* by Robert Nakata and Allen Hori. Both designers were asked to design a poster that would reflect upon any of the topics covered in the interviews. Neither designer knew what the other had created until this issue was published.



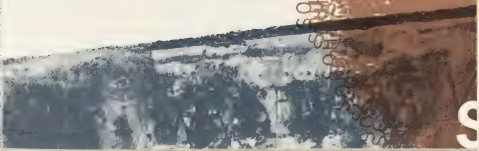
There was no ingenious method available to include these posters in the magazine other than to staple them into the center. Therefore there is no easy way to get these posters out. You will have to carefully bend back the staples and lift out the posters. Then, if you care enough about the magazine, you can carefully bend the staples back and, voilà!

and opaque meaning of this interior
e and, like language, implies the construction
ed.





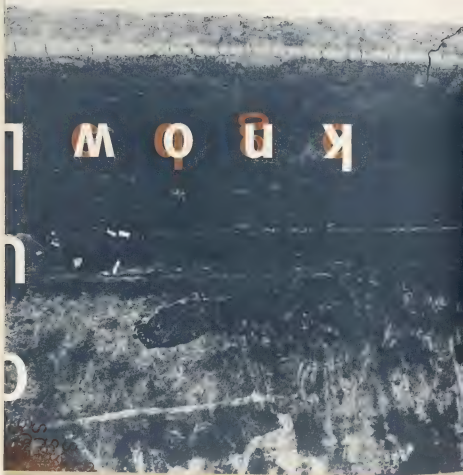
ibidem



Indonesian soul food

Howl's soul soul

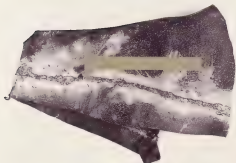
insoul
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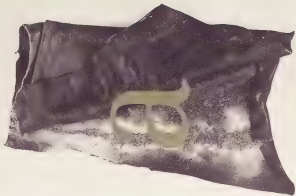




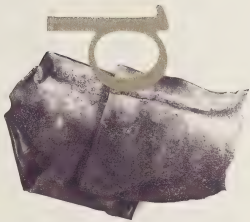
dead



SIC



of malleability by establishing
to employing reference markers within



Q2
The echo locating spatial edges

After receiving a copy of Allen Hori's poster typography at *Diagonale*, I remember how I immediately called him to express my awe. Everything on that poster was done in diametrical opposition to what I was taught about graphic design, not I could not help being completely fascinated by it. I passed it on my wall and had to look at it again and again, not understanding at all why I liked it so much. Obviously I was not alone. Other people were also fascinated, but, as I found out, not always in a positive way. One particular incident stands out. During a visit to Weingart, Weingart's design class at the Bauhauswerk Schule in Basel, Switzerland, Weingart started discussing what he referred to as the "chaotic" state that graphic design is in today. In order to eliminate this point, Weingart pulled from his film the typography at *Diagonale* poster. This, he proclaimed, was the absolute worst of what was currently happening in graphic design. I knew then that the typography at *Diagonale* poster was a very special piece of graphic design, and that of all because Weingart had used a copy of what he considered a rather ugly poster.

I have always wanted to look into Allen Hori's class, desperately wanting to find out what he is thinking about when he designs and what he is trying to accomplish. Interviewing him gave me an opportunity to do so and I was hoping that in the process maybe he could explain to me why I liked his work so much. But I was intensely prepared for Allen Hori's ideas and nature of what graphic design is to him. He is a person who is working as a professional graphic designer just like I am, but with a mindset that is entirely unique and alien to my own. Perhaps the student at a new generation of designers? I am still only inches closer to understanding who I admire and enjoy his work so much, but I still do, and now more so than ever, because his work has really matured since the typography at *Diagonale* poster. This particular interview, as opposed to most interviews in *Design* magazine, was heavily edited and rewritten by Allen Hori himself. Since the question "what does it all mean?" didn't really evoke a clear answer, I asked Allen to add to the original interview anything he felt was necessary to explain his working methods.

Design: Before your graduate studies at Lundmark, which school did you attend?
Allen: I attended the University of Hawaii in Honolulu. I started out in graphic design but graduated in photography. I was in the design department long enough to receive a basic modernist foundation, but the positive and sincere levels of design got to be very disillusioning. The structure of the department was such that it didn't really look much beyond the master Honolulu business climate, steering its students towards that environment, and this wasn't what I was looking for. Although it makes sense that university instruction would feel this way, because they do have

The position of working with and through a deficiency is not a glorious one -

there are curious parallels between a non-Dutch speaking American designer working in Holland with the Dutch language,

and defining oneself as (or being) post-lingual (or post-visual) as it begins with being without

substitutive deficit

open quote

Dialogue isn't a language,

the said, but it is a technique we develop a new power,

"inner speech,"

and it is this that is indispensable for our further development, as thinking

A thinking dialogue

for a new

1980-1981

My first book

see also: 1981

see also: 1981

see also: 1981

see also: 1981

see also: 1981

see also: 1981

see also: 1981

see also: 1981

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see also: 1981

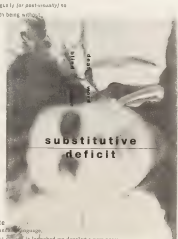
see also: 1981

see also: 1981



Allen
Hori

1981-1982



for a new

1980-1981

My first book

see also: 1981

see also: 1981

see also: 1981

see also: 1981

see also: 1981

see also: 1981

see also: 1981

see also: 1981

see also: 1981

see also: 1981

see also: 1981

see also: 1981



Allen Red, document for the Dutch House, 1991
CUTER & BURMAN

THE UNIVERSITY OF CHICAGO

the total ve consequence

of being unable to penetrate this language finds again the separating of perception from conception -

a shift that makes for a temporary perceptual disorientation within the structure of absence of language

the analogous 'zero valence exercise' of 'this means that' reduces the immediacy of perception,

further distancing its impact away from conception and language.

mimetic echelina

negotiation
and
transaction

"inner speech,"

see L. S. Vygotsky, "is speech without words-

it is not the interior aspect of external speech, it is a function in itself

While in external speech thoughts are embodied in words

in inner speech words die as they

bring forth thought.

inner speech is to a large extent thinking in pure meanings

external words die

some responsibility for preparing these students for life after school, I felt it was quite narrow. I ended up failing and getting flunked out of design classes, so I transferred to the Photo department, where after a few protected but productive years I graduated with a BFA in photography.

Em go: What did you do after graduate school?

Allen: During the last three years at UC, I worked part-time at a copy typesetting and production house as a production manager. Most of our projects were for rock and roll groups that were coming through Hawaii. We worked out a lot of rock posters, usually in only a couple of days. I was involved in type and point specifying, and, towards the end, in some of the actual design as well. The company was called "The Other Type." It was meant as a joke, because of the

"other." We were underdogs, definitely somewhere on left field.

Emgo: Working there must have given you renewed interest in graphic design,

because after the you returned to studying at

Allen: Yes, working at the Other Type did open my eyes in many ways. They had this idea about the mainstream not being the only way to go. Instead, they were always scrambling for and using alternatives rather than doing "the right thing." This fit into my interest of finding out if there was anything more in design that could keep me excited. After two years, though, I needed something more and

decided to apply to graduate schools: Yale and Cranbrook.

Emgo: Two schools I have applied to (two more different schools) than that.

Allen: I didn't know that. I had no idea what Cranbrook was about.

Emgo: If I go home what role was about?

Allen: Yes, I had my heart set on going to Yale.

Emgo: Which all due respect to Yale, it is difficult to imagine how what you just said would fit into what Yale is about.

Allen: I know it must sound strange. I figured that having an impressive degree from Yale was one way of getting doors opened. So I geared my whole portfolio to the Yale interview. My first interview, though, was at Cranbrook. I actually spent a few days there and met some of the students and it was just so incredibly exciting. I thought that if this was what graduate school was all about, then I was really ready - everything just felt right! But it wasn't exactly easy to get

accepted. My interview was with the students who were there and Mike McRoy, the head of the y-b department. Kathy McRoy, the head of the Graphic Design department, who had not actually interviewed me because she was away at the time, had serious doubts about me. I was the wildcat in our group, and maybe not surprisingly, show my portfolio, which she did see, was prepared for Yale and appeared very straight. The work consisted of a combination of mediocre projects done for the University art gallery, various pieces from The Other Type and a lot of photographs.

After the interview at Cranbrook, however, I still had to go and interview at Yale. I met with the department head and one of the instructors. It was an uncomfortable and regrettable interview. I basically got a scolding from these two guys. They kept telling me that at Yale I would not be allowed to do some of the things that I was showing them that I had done. And I thought that my portfolio was as Modernist and "correct" as it could get! I showed some collage done for exhibitions at the University art gallery which to me were quite tame. But the fact that there wasn't a title on the cover as on the spine, and that I had chosen to full bleed an image on the cover were things that one just could not do! But in the end, Yale rejected me. Cranbrook accepted and it's been the best non-decision decision I ever made. In the fall of '84, I was admitted to Cranbrook and although it is a two year program, I was granted the luxury of a third year there.

Emgo: Three years! But you have design classes open?

Allen: No. During the first year I spent a lot of time catching up and consequently not doing a whole lot of work. I felt the students in the program were much more advanced in terms of being able to bring their personal views into a design project. They were heavily involved with language theory that created a powerful

way to do this. I think this was part of the "something more" that I was looking for: the connections strong between language and communication, both visual and verbal, and how design intersects and affects these connections.

I was doing a continuing elective in the Photography Department under Carl Fort for the first two years as well. The Photo department was also exhibiting and referencing a lot of language and communication theory, but through a much more personal oriented view. In the combination of being exposed to both the Design and Photo departments resulted in my doing a lot of background reading; Structuralist, Post-Structuralist, evolution theory. One reading list at Cranbrook was pages and pages long. *Jaigre: Day reading*

Here books a Cranbrook

requi-rement

Allen: No, absolutely not. You determined your own reading program according to your interests, but I did feel "up to speed" and able to talk with other students in the Design and other departments. Most of the students at Cranbrook seemed to have a basic understanding of all the language and communication theory and I felt I was deficient in not having any previous exposure to the

books

Jaigre: I don't want to embarrass you, but I was told by some of your fellow students at Cranbrook that you were never too verbal about your work

Allen: That always depended on who was involved in the conversation. It is true, Allen I can't explain my work, but I can usually get as far as reaching a certain understanding with certain people. To me, it is the mystery of any kind of meaning, which makes me put it in my work in the first place. So to really sit down and to try to analyze something to death is something I tend to avoid. It's not worth it to me when there's no mystery left, when it's completely flat.

The TELEVISIONAGE poster is all about this. The term comes literally of television as man's first way of seeing and penetrating its narrative history. An essential aspect of everything in creating or creating through words something as visual and experiential that it is believed, remembered and revised. The skilled storyteller will give just enough information to provide a question point between the ideas of the story and the demands of the audience's minds but will also leave one or two questions unresolved. This is because a stronger understanding may be rendered if these questions are resolved through personal, individual digestion. In the showing and the hearing of words (text/speech) as an act is a particularly powerful and formulating exercise. The imagery of the poem - the tales, poems, dispersed and floating - are words, dispersed and floating. They are fragmented, differentiated

lift The ache possessed of voice, the sign (or of utterances engaging

Allen Mori

POET, NON-ALIAS MATH, AND OTHER THINGS

The front and back of language seem to merge -

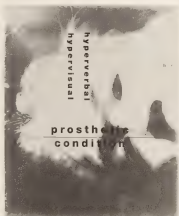
the difference between opaque and transparent cancel each's power of accessing of meaning

But because of observing from the outside

the inside remains an act of ing, but as yet, unaltered and gone

Neither jaw nor pear,

the soft and pliantness is more like that of lead with its warring, malleable different



We start with language, that is where it all starts, but then to think,

to the solitary other
to become ourselves, we have to move to a monologue, to inner speech
Inner speech is essentially solitary,

and it is perfectly mysterious, as unknown to science. Vygotsky writes, as "the other side of the mirror."

...the front and back of language seem to merge -

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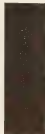
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Allen Mori, POET, is a member of the POET, NON-ALIAS MATH, AND OTHER THINGS



do really sit
above and to try to
see you coming up
to death is
Holding a head in
front of a real world
I'm not sure
Haven't my agency
with what is a
complexity just "

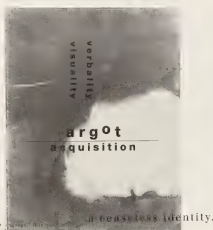
ALLEN ROSS

Strange and wonderful how a deficiency produces its corollary form of compensatory adaptation.

For the deaf - hyperverbal.

and for the blind - hypervisuality - is literally absorbing and processing information. Prove its both forms of hyper vis-

my candor lies in realizing another kind of working conceptual prosthesis.



our real language.

our real identity. One is inner speech, is that ceaseless stream and generation of meaning that constitutes the individual mind.

It is through inner speech that the child develops his own concepts and meanings.

It is through inner speech that he achieves his own identity.

It is through inner speech, finally that

he constructs his own world.

© 1994 LEXIA

Oliver Sacks, Seeing Voices, University of California Press, 1994

and repeated much like language can be, and shown floating above as an image of a multi-form - again, another denotation of language structure but not dissimilar to the petals as being discrete parts of a blossom that is inseparable as a tulip. Here's the mystery part: when tulips are tulips for too long, the petals dry up and fall down, the beauty of the blossom as a blossom is gone. Metaphorically, when a "blossom" of an idea is picked apart, spoken petal by petal, its beauty is similarly dissipated: too late! (I agree!) too long.

Imagine: There will come a time, though, as a professional designer, that you will need to sell your work

Allen: When I am in a situation, like a presentation, where I have to communicate my reasons for doing something in a particular way, I can come up with all sorts of stuff, but half of the time it can be bullshit in another person's view.

Sometimes the reason will be admirably stupid and sometimes I just don't know the reason

Imagine: How you ever had to do that at Cranbrook?

Allen: Well, Cranbrook is a really strange place in the most positive meaning of the word, and for me, the Cranbrook experience had many different stages. At a certain point though, in order to survive, I had to simply do what was most important to me. Sometimes that involved keeping certain things private and not feeling obligated to talk about the work, or anything else, for that matter. The work is done with the idea that you're wanting to discover something more. Whatever process you take to get to that point is suspended when the efforts are successful. And because the end result is something that you might not be familiar with, if you're not able to articulate your ideas so that other people will understand you, well, that's just part of it. Life, and certainly these discussions, don't end at Cranbrook. You can only communicate what you understand. Getting to that point of making something you don't quite understand is one of the reasons why people are at Cranbrook to begin with.

Imagine: Are you understanding your work better now than a few years back?

Allen: The "work" as an entire thing, no, not really. And the fact that I don't is an unsettling part of continuing. I do understand more now the connections that I am making within the work. In any project, you can't avoid having an opinion, or a position at least, on the content. And if you're not keen dead, as brainstormed with the idea that a designer is merely a servant, then you naturally start making connections in your head about what is it that you're working with. And many times for me, this leads to a whole range of tangents. Some of them make sense, others are an extreme lateral stretch, but they all start from the same place and have been produced because of the imaginative filter that you, as a designer bring to the project. The garage I use a lot in relating tangent to tangent, and in this way, to build up a web of meaning that engages me at a person. Usually this web is seen as separate from the original content of the project and it there to provide a richer context for communication - more points to connect to - visual, verbal, atmosphere - it really does. I realize all I can make at least was tangent in the web relate to a point on the curve that the project provides, that's enough "reason" for me. There doesn't have to be parallel relationships - the ultimate advantage clarity - and admittedly, because it's only one part of the web of tangents that touches the curve, I can't expect very many other people to see that. What is important to me is a basic, although sometimes difficult to perceive, sense of integrity or integration of this other personal language and meaning with the project at hand. And when I talk about a curve that the project provides, it's an intellectual one that happens when the project is inverted somehow in my head; the curve is like a circuit that shifts and at different points, when I am working, my interest shifts along the circuit - opening up more as different points in which the tangent web may connect.

Whether I understand my work better now or whether I am getting closer to realizing the whole is unimportant, because I am not sure if that is my end goal anyway.

Imagine: How do you continue to balance your personal investigations and experiences, where extreme you often don't understand yourself, with more specific and restrictive project parameters now that you work on real life assignments?

Allen: The parameters of some of the work that I now do aren't that different from

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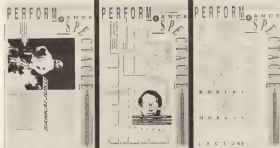
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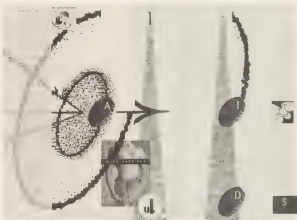
before. These criteria are set up for any designer where a project comes along and are things that you have to deal with. Above and beyond this, I need to bring to a project views that make it interesting for me as a person, or as a designer, and wrap it all up and present it as a solid, personalized entity. In fact I've been quite lucky with the type of projects that I've been able to work on in Holland. For the poster announcing the (contemporary) improvised music festival in the Hague, I had to find something within the project that gave me another way of announcing the project. Because the fact that it was a music festival of contemporary jazz, I don't know a lot about jazz, so there was some difficulty in the beginning. But the more I spoke with the festival organizer, the more I found commonalities to exploit. The musicians involved positioned themselves on the fringes of contemporary music, so that directly connected with what I felt my position in design to be, and the fact that it was improvised music gave me an important attitude to guide all of the formal and technical production decision-making throughout the project.

Designer: I first knew your work when being asked to do some very early explorations that you had created on the discussion. To me they looked somewhat discussion-based. There were interesting typographic details apparent, but as a whole the flyers simply looked chaotic. Then the next poster I saw were the two concert you did for Uigite a, and right on the heels of that you designed the typographic as discussion poster and all of a sudden the work showed much more organization and direction than you did the TUBBY-TUBBY and SUBTLE posters, which were incredibly well designed and simply quite beautiful. It was amazing to witness the clear progression and maturation process that you were going through. Is this an accurate description of your development or would you like to change it?*

Alien: That's an accurate assessment in terms of sequence, but the progression was not quite so clear and linear. While designing the *Performance as Spectacle* flyers, I was just getting familiar with the computer and there was no connection for me to the content of these little announcements. I simply



Alien (left), *PERFORM-ANCE SPECTACLE*, 1991 (GAMMA-LIA)



Alien (left), *Age Control* (from *Design* box, 1994) (GAMMA-LIA)



Alien (left), *After the Future* (poster from *Design* box, 1994) (GAMMA-LIA)



Allen Mail. *Approximate to Document order, info.*
11-14-1970-10-1



Allen Mail. *Approximate to Document order, info.*
11-14-1970-10-1

had no time or energy left beyond getting the stupid software to work.

Emery: There is a caption in the book *Crankbook Design: The New Dimension*, that goes with these images and it reads: "Publicity for a Crankbook Humanities Program: Explains and challenges the academic conventions of word, phrase, sentence and paragraph."

Allen: I know. It all makes very little sense, doesn't it? These announcements were distributed only on the Crankbook campus, so there was very little concern whether they would "work" in the conventional sense. Everybody knew these people were coming and who these people were. While designing these flyers, I became more involved in trying out some theories that I was becoming more familiar with and seeing how they could be applied in graphic design.

Emery: In any other piece than the beginning of you applying what you had tried to catch up on in terms of language theory?

Allen: These flyers were more reflective of my not completely understanding anything. I was trying to absorb everything that I was reading and basically working out of pure confusion.

Emery: But there was an clear effort apparent in those early pieces that I don't see in most of your work, which is that you always seem to ignore and work against traditional and complex typographic hierarchies.

Allen: As to that aspect yes, they can be considered the start of what I am involved with today.

Emery: I also remember how depressed you were about your work right before you left for Holland, when was someone's girlfriend in the page that you designed for the year.

Allen: The Cultural Stereotypes issue. Were you having interest in graphic design once again?

Allen: No, I was simply overwhelmed with self-doubt at that point. I recently read that particular issue (Emery: yes), and looking back at it, I realize how self-inflated I was in that place. I remember that before I sent you the final design, I had produced another one that was more along the lines of what I had been doing. I was happy with the result, and I could have sent it off to you, but it would have been as if I was lying to myself because I was feeling so uncertain about my work. "Well, what are you doing?" was a frightening question. The self-doubt is still there but it's something I've gotten much more comfortable with. I can't deceive myself any do I want to deceive other people. So if there are questions, it's more than likely that either I don't know the answers or I am asking the same questions to myself. It is not that I try to come across under the guise of a great lie or anything. In a way, self-doubt has become a really healthy condition, because there is always that questioning going on. That's one thing that I've taken away from the Crankbook program that I think is really helping me on my own. And "I don't know" is no longer a frightening answer.

Emery: These last three posters, the *Typography as Discourse*, the *Julius/1970, 0/MS* and *Cultural Patterns*, have influenced some of the graphic designers in America. Some of the formal typographic treatments have been perfectly copied and are popping up everywhere. Are you aware of this, and if so, does that help you get over the self-doubt you have about your work?

Allen: I have even come work that looks very familiar and I can't say that I am not affected by it and it has nothing to do with my self-doubt. But honestly, I try not to think about it too much. The only thing that bothers me is that when the lifting does occur, it is then really reduced to "formal typographic treatment" and the experience and richness of process are entirely absent.

Emery: After Crankbook you went to Holland on a Fulbright grant. You worked at *Studio Oudier* and then at a rather small two person studio and now you work at *Word Division*. Your design work at Crankbook was almost entirely behind when language and word play. Since you don't speak Dutch, are you encountering a lot of problems in your work?

Allen: It is a problem that I am going to have to deal with really soon, since I do plan on staying and working for a long while in Holland. However, though language is one particular way of communicating ideas, ideas aren't necessarily tied down to the nationality of the words used to describe them.

"You are only
humanistic when
you are not
left up to the point
of not wanting
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Allen Mail

Engel: But do you feel that not knowing the language has taken away a part of your design process?

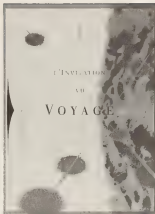
Allen: It takes a different kind of work now to get the quality of feeling I want on a page, because I have to first spend a lot of time trying to recognize and decipher the Dutch words and then finding their equivalent in English to make sense of the message. The language is still opaque and transparent for me at the same time - publickly as I am not at all feeling knowledgeable enough to play with the language in the way that I am used to, but this is providing other approaches to poems that still involve the issue of typography, normalcy and abnormality. It's just a question of magnitude. It's quieter for the moment, this is central to my enjoying being a foreigner here. I am on the outside adjusting to the lifestyle and culture of Holland, and for me to assert an American arrangement would be an irresponsible misstep. For the time being, I am observing rather than playing, or not playing as much. More activity will happen later.

Also, I think that Dutch design, in the most general sense, is concerned with language in a different way than I am. I think that Dutch design is more concerned with a direct relationship between word, image and meaning. The kind of lateral connections or the almost geometrical connections that I find most interesting is something I don't see very much in Dutch design. Or, because of my distance from understanding the Dutch language, I am not yet able to see those kinds of relationships. Since I cannot, at this point, base my work solely on language, I now have the challenge to find other ways of getting those lateral connections in. I am trying to get it to work in terms of ideas or of imagery or combinations of both. That is what I am pursuing right now.

Engel: It sounds like it must

be quite a struggle.

Allen: That kind of struggle is a really good motivator though, because now nothing is really easy. These new deficiencies provide more tangible areas that push against me, as well as to push against, and that I don't see how Holland described as the land of opportunity. Everything is possible here. It is the word that seems most often used in casual conversations. You ask something and it's always "possible." They never say no. I want to see just how far those possibilities can



Allen Allen, Cover and inside layout for "L'INVOLUTION VOYAGE" a literary book about his 8 American poetical poems. The project 1999





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Journal of Internal Medicine 245: 395–402

van 22 oktober tot 4 december: concerten en performances op zaterdagavond (19.00 uur) en zondag (13.00 uur)

van 8 november tot 12 december: concerten, tentoonstellingen, concert op dondagavond, 14.00 uur (zaterdag 12.00 uur)

Jon Baerman elektronische bandcompositie
31 oktober

Ruben Jeris Iken; Ruus Eider (1992) W.
8 november

Rebe de Graaff elektro-instrumentaal Karsiecken
7 november

Alisona Grouden Jeris Iken; Ruus Eider (1994) W.
8 november
S. 100 - Ruus Eider Iken Iken; Ruus Eider (1994) W.
toelichting: Glas van Bergel

Entra'cto Rebe Clair; Erik Sallie (1994)
11 december

Fred Kohnen elektronisch, performance Kohnen's Kube
14 november

Ballet Mécabique Fernand Léger; George Antheil (1924)
11 december

Refour & la raison Mon Ray (1923)

Acoustic cinema Martel Duchamp (1995)

Opus I-IV Walter Rutman (1991-1997)

DNB con. Jukie Bennett, Reel Tassapa, Wike's Heel
23 november

Regime fall care Norman McLaren; Oskar Peterson (1949)
11 december

Entsleed Gilla Verter (1993)

concert door Norbert Neuling en Andy Gell (4)

Daniel Brandt performance, toelichting You Control the
28 november

The man with the movie camera Gilla Verter (1979)
11 december

Electronische muziektechniek bij film in de 50-er jaren
toelichting door Rick Baal/makers
26 november

Frank Balde elektro-instrumentaal
13 oktober

Musiek en film van Maurice Kagel
toelichting door Frans van Rossum
8 december

De meester en de reis Johan van der Keuken; Willem Ruyter
(1980)
12 december

Joel Ryan elektro-instrumentaal
9 december

De Tijd Johan van der Keuken; Louis Andriessen (1984)
toelichting: Johan van der Keuken

Home of the brave Louis Andriessen (1982)
20 december

Michael Barker, Jan Baerman, Fred Kohnen
9 december

Multiple Electronic Presentation

Kinnegoleen goodbye Rebeth van Loo en Lydia Lurch (1986)
12 december

N.B. samenvatting 13.00 uur
Electronic Presentation

Concerten en tentoonstellingen in het Koninklijk Concertgebouw, Stedelijk Museum, N.O.
nummer 9716, 617-72 00

musica electronica

Michael Barker (toelichting)
31 oktober

film en muziek

Rebeth M. van Loo (toelichting) 8 november

Grouden

Frank Balde **Norbert Neuling** **Jon Baerman**
14 november

Rebeth

Gilla van Bergel **Johan van der Keuken**
15 november

Ernst Boels **Daniel Brandt** **Onno Meentink**
21 november

Sick Baal/makers **Frans van Rossum**
26 november

Dick Waaymakers

10.00 - 12.00 uur en 14.00 - 16.30 uur

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